

# THE LUTE.

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## MRS. HUTCHINSON.

THE subject of the accompanying portrait is the daughter of the late Captain G. H. Monck-Mason, of the 74th Regiment Bengal Native Infantry,—a gallant and promising officer, who held the post of political agent at Jhodpore, Rajputana, at the outbreak of the Indian Mutiny, of which he was one of the victims. Mrs. Hutchinson was born in India, but returned in infancy to this country, and spent the greater part of her girlhood in Ireland. Visits to Bordeaux and Florence, however, enabled her to cultivate a natural aptitude for music. At the former place she studied under Madame Davies, a pupil of Bordogni, and at the latter under Signor Bianchi, of the Florence Conservatoire. In Dublin, also, she practised under the guidance of Mr. Joseph Robinson.

Mrs. Hutchinson was well known as an amateur before deciding, about the end of 1880, to adopt the status of a professional singer. Her ultimate preparation, however, was carried on by Professor Alfred Blume, now of the Royal College of Music, to whose assiduous instruction and advice she attributes much of the success she has since achieved as a concert and oratorio singer. Her first public appearance was at one of the Crystal Palace Saturday concerts in May, 1881, since when she has been constantly in evidence at leading Metropolitan and Provincial concerts.

Thus, in addition to repeated appearances at the Crystal Palace Saturday concerts, she has frequently sung at the Popular concerts, at the Richter concerts, both in London and in the Provinces, at the Royal Choral Society's concerts in the Albert Hall, where she took part in the production of *Parsifal*, at Sir Charles Hallé's Manchester concerts, at the concerts given under Mr. Mann's direction in Glasgow and Edinburgh, at Welsh Eisteddfods, and at miscellaneous and oratorio concerts in all parts of England, Scotland, Wales, and Ireland. Mrs. Hutchinson was engaged as one of the principal sopranos at the Birmingham Festival in 1885; at the Leeds and Wolverhampton Festivals in 1886; and also at the Worcester Festivals in 1884 and 1890. In the last-named year she made her *début* in opera, sustaining the rôle of Euridice in the performance of Gluck's *Orfeo*, organised by Dr. Stanford, at Cambridge. It is worthy of notice that residence on the Continent has given her a perfect command of the French and Italian languages; her Teutonic accent, though more recently acquired, is admitted by Germans to be of unfailing purity. Within the last few years Mrs. Hutchinson has added the rôle of teacher of singing to that of performer, strictly limiting her lessons, however, to suit the exigencies of her public engagements.

Mrs. Hutchinson was married in 1875 to Captain, now Lieut.-Colonel W. L. Hutchinson, Royal Artillery.

## CURRENT NOTES.

MR. AUGUST MANNS is with his superb orchestra now ably sustaining the renown of the Crystal Palace Saturday Concerts, the performances of the varied programmes being invariably artistic. In lieu of a symphony, the fantastic orchestral work, entitled "Episode de la vie d'un Artiste," was given on the 7th ult. It is unnecessary here to dwell upon either the many absurdities or the few beauties of this composition. That it received full justice will be taken for granted. Would that we could say with the same degree of confidence that aversion to it was lessened; but

experience tells us that the depressing effect of some of the movements cannot be neutralised by executive skill. Of a very different order is Mendelssohn's G minor Concerto, which on this occasion was performed with Mdile Janotha as soloist. The lady also played in a caprice valse, entitled "Wedding Cake." Beethoven was represented by the first of the *Leonora* overtures. In the hands of such a genius as the composer the themes might have served as materials for the building up of a score of overtures. Miss Macintyre sang Senta's ballad from Wagner's *Flying Dutchman* with her usual success.

Mr. Edward Lloyd gave unusual importance to the vocal section of the concert on the 14th ult., when in an air from Gluck's *Iphigenia* he sang with a beauty of voice that fairly delighted the audience, and in the Preislied from Wagner's *Die Meistersinger* declaimed with such vigour of tone and breadth of phrasing as to evoke loud demonstrations of pleasure. The orchestra, under the direction of Mr. Manns, played Brahms' Symphony in C minor with the freedom and ease that come from familiarity with the themes. Moreover, the passages which show the close relationship between the several movements were so discreetly rendered as to bring conviction of the homogeneity of the work. Mr. Manns being a cosmopolitan in art, selected Méhul's overture to *Le Jeune Henri* to exemplify French art, and the vorspiel to *Die Meistersinger* to illustrate the style adopted by the most distinguished of recent German composers. Here, in sooth, there is but little relationship between the one and the other; yet, for all that, both were enjoyed by the audience. Miss Fanny Davies signalled her return from the Continent, where she has been upholding the claims of English executants, by a truly artistic rendering of the solo part in Schumann's concerto for pianoforte and orchestra. The other pieces selected by her were Chopin's Nocturne in C minor, and Rubinstein's Etude in C, and these were played to perfection.

The programme on the 21st ult. included Beethoven's seventh symphony, and the overture, *Land of the Mountain*, by Mr. MacCunn.

THE first Popular Concert of the present season was held in St. James's Hall on Monday evening, November 2nd, when the programme included one masterpiece, to wit, Beethoven's Quartet, the first of the Rasoumowski set, which was performed to the satisfaction of the audience. It should be understood, however, that the force which drew together the unusually large assemblage was not the music of Beethoven, but the presence of M. Paderewski, the lion pianist of the hour. Though successful from a pecuniary point of view the entertainment did not appear of the usual type. Indeed, it might be said that the season really began on the Saturday afternoon of the same week when both programme and performance were upon the level usually attained at the Popular Concerts.

In Beethoven's Quartet in F minor Herr Willy Hess showed capacity as a leader, his tone being good and his phrasing artistic; while the 'cello part was, in the absence of Signor Piatti, entrusted to Mr. Whitehouse, and right well did he acquit himself of the task. The new comer gave weight and importance to solo passages, such, for instance, as that at the opening of the second movement; and by firmness of accent did not a little to bind the several parts of the following fugato into a well balanced whole. The second violin and the viola were, as usual, in the hands of Herr Ries and Herr Straus respectively. Bach's Adagio and Fugue from the Sonata in



G minor, for violin alone, was given by Herr Willy Hess in a style so true and polished as to fairly surprise the audience, whose request for an extra piece was complied with by the violinist.

Raft's Sonata in A major, Op. 78, for pianoforte and violin, was on this occasion performed for the first time in St. James's Hall. Of the four movements the second proved the most enjoyable. There is in its melody (Im Volkstone) an appealing force which induces the listener to extend sympathy to the subject. When the heart is thus moved there must needs be something of truth and importance in the melodic message. The third movement in the Scherzo form was also highly appreciated; while the opening movement, as well as the *finale*, was esteemed only for their ingenuity. One section, however, of the *finale* excited unwonted interest; it was that in the form of a chorale given out by the pianoforte alone, and afterwards embellished with passages for the violin. The Sonata had for exponents Herr Willy Hess and Madame Haas, the lady having previously given an able interpretation of Schubert's Impromptu in B flat for the pianoforte. The vocalist was Mr. Santley, whose singing of the "divisions" in the air, "Revenge, Timotheus Cries," served as a convincing protest against the notion, so hastily advanced at the present day, that the "runs" in fashion a hundred years ago were incapable of expressing feeling and passion, that they were in fact but so much padding. Listening to this great vocal artist one felt that the fierce passions of the poem could not be conveyed in tonal passages more fervid than those "divisions" framed by Handel. In Mr. Santley we have a singer able to make the strains of a past age, and, if you will, of a dead form throb with life.

At the second of the Saturday Popular Concerts the quartet chosen was Beethoven's in E minor, the second of the set dedicated to Count Rasoumowski. Unfortunately the magnificent work did not receive on this occasion a satisfactory interpretation, the intonation being imperfect, the phrasing, especially in the Scherzo, deficient in just rhythm, and the poetic significance of the whole unrevealed. Bach's Siciliano and Presto from the sonata in G minor, for violin alone, was given by M. Ysaye, whose playing of the slow movement was excellent. In the Presto, however, he betrayed a technical defect which had previously been observed in his leading of the quartet. The pianist was Mdlle. Mathilde Wurm, who gave forcible expression to Chopin's melodious Ballade in F minor for pianoforte alone; the lady also joined M. Ysaye and Mr. Whitehouse in a performance of Mendelssohn's Trio in D minor. Mrs. Helen Trust, the vocalist of the afternoon, achieved a great and deserved success in the air, "Let not age," by Giordani, and also in the "Solveig's Lied," by Grieg. The audience, delighted with her sweet voice and unaffected style, did not cease applauding until the singer returned to the platform to give as an extra piece the canzonet, "My mother bids me bind my hair" by Haydn. The programme on Saturday afternoon, November 1st, embraced Mozart's Quartet in D minor, Beethoven's Sonata, "Les adieux, l'absence, et le retour," and the same composer's Trio in E flat.

M. PADEREWSKI appeared on Tuesday afternoon, November 3rd, for the last time in St. James's Hall previous to his departure for America, where, according to engagements made, he will for the next few months be occupied in exhibiting his remarkable powers. At the recital under notice he rendered several pianoforte pieces, in the performance of which he had previously acquired renown. When finally retiring from the platform he received an ovation of such a character as to call to mind Disraeli's paradoxical saying:—The English people are the most enthusiastic in the world.

A large audience attended Messrs. F. Lewis Thomas and Bertram Latter's annual concert held on Tuesday evening, November 3rd, at the Drill Hall, Bromley, Kent. Every piece in the well-selected programme—from the opening number, Chopin's "Introduction and Polonaise" for pianoforte and violoncello, to the last solo—was

rendered in a manner to afford unqualified satisfaction. Mrs. Helen Trust's pretty soprano voice was heard to advantage in Sullivan's air, "Orpheus with his Lute"; and Miss Marian Mackenzie's rich contralto in Molloy's song, "Punchinello"; while Mr. Latter's impressive tones were displayed in the air, "I Surrender," by W. Slaughter. The ability of Mr. W. C. Hann was manifested in violoncello solos by Thomé and Popper; and the skill of Mr. F. Lewis Thomas found ample scope for exercises in the pianoforte piece, "Grand Valse de Concert," by Moszkowski. A youthful tenor, Mr. Turner Doyll, appearing on this occasion for the first time at a public concert, made a successful *début*. In his first piece, Handel's aria, "Where e'er you Walk," he gave unmistakable signs that his naturally sweet voice had profited by careful training, and in the second, Shelley's "Love Sorrow," that good taste and true feeling regulated the utterance of every phrase. The most striking feature of the concert was the magnificent singing of Mr. Edward Lloyd in Gounod's recitative and air, "Lend me your Aid." The great tenor also introduced to public notice a setting by F. Lewis Thomas, of Byron's lines, "I saw thee Weep," and another by the same musician of Amelia Opie's words, "The Impress of the Creator," both of which received the warm approval of the audience.

ON Tuesday evening, the 3rd ult., Mr. Stewart Macpherson gave a pianoforte recital at Princes' Hall, the singer being Miss Helen Saunders. On the same evening, the members of the Musical Guild commenced at Kensington Town Hall their sixth series of concerts with a performance of instrumental works by Beethoven, Brahms, and Schumann.

THOSE who have the cause of English music at heart must needs be disappointed with the course now taken by Mr. D'Oyly Carte. In naming his theatre "The Royal English Opera House" he gave them to understand that the building was to be devoted to the production of high-class works by native composers. Yet after one opera has for a season occupied the stage, the work by our most illustrious musician has to yield place, not to another of the same order and nationality, but to a comic opera by a Frenchman hitherto unknown in this country. On Tuesday, November 3rd, Mr. Carte opened his winter season with a performance of Messager's *La Basoche*, which for two weeks was played in alternation with Sir Arthur Sullivan's *Ivanhoe*. The latter opera was, however, withdrawn on the 18th ult.

The general public, never jealous of the honour of their national music, have received the manager's change of policy with perfect equanimity, and the new opera itself with unqualified favour. Much of its success must be attributed to the libretto by Mr. Carré, which, it must be confessed, is of a very entertaining character. The scene is laid in Paris, and the incidents of the story are supposed to have taken place in the sixteenth century, when the revel known as the Basoche was held yearly in the carnival season. Two hundred years before that time the Basoche, an association of clerks of the Paris Parliament, was an important institution which exercised authority in the courts of law, and had, like other guilds and companies of the city, the privilege of electing a chief, or president, with the title of king. Gradually, during the centuries, the character of the institution was changed, and the authority of its king limited to proceedings at the yearly revel.

It was at such a period of its history that the supposititious events related in the libretto occurred. Clement Marot is for the time being the king of the Basoche—a title which has succeeded in leading the Princess Mary of England to believe that the puppet Clement Marot is none other than King Louis XII., the monarch to whom she has, by proxy, been married in London. Another fair one, a peasant girl named Colette, already the wife of Marot, also becomes persuaded that in her husband she beholds the sacred majesty of France. Hence complications, which impart interest to many a scene of the cleverly written play. Of the music by André Messager little else than praise can be awarded.

It is, indeed, eminently melodious, and whether vocal or instrumental the melodies are always appropriate and effective. The performance was excellent, the respective characters being sustained by Mr. Ben Davies, Miss Palisser, Miss Lucille Hill, Mr. Burgon, Mr. Bispham, Mr. Bovill, and Mr. Le Hay. The very efficient orchestra was ably directed by Mr. Francois Cellier.

MISS ETHEL SHARPE, a student at the Royal College of Music, gave a concert at the Princes' Hall, on Thursday, the 5th ult., when the young pianist played Chopin's Sonata in B flat minor, and two Rhapsodies by Brahms, respectively in B minor and G minor, besides taking part in Brahms's Quartet in G minor, her colleagues being Mr. J. Ludwig, Mr. A. Hobday, and Mr. W. H. Squire. The vocalists were Miss Anna Williams and Miss Florence Shee.

MADAME ADELINA PATTI's concert at the Albert Hall, on Friday, November 6th, was attended by a numerous audience. The *prima donna* was assisted in the carrying out of an ordinary programme by Madame Patey, Mlle. Titiens, Mr. Durward Lely, and Signor Novara, with Madame de Pachmann and Miss Marie Douglas as pianist and violinist respectively. An orchestra, under the direction of Signor Arditi, played some familiar pieces.

THE members of the Llanelly Choral Society, rejoicing in success achieved at the recent Swansea Eisteddfod, determined to afford Londoners an opportunity of becoming acquainted with the art which brought them victory. With that intent they came to St. James's Hall on the day following that on which a son of Cambria paraded the City in all the glory of a Lord Mayor of London. Three of the choral pieces selected for performance were those by which they lately gained honour, together with £200, in their native country. Their rendering of the choruses, "The people shall hear" (Handel), "He Watching over Israel" (Mendelssohn), and "Now the impetuous torrents rise" (Jenkins), were indeed remarkable for vigour of attack, and truth of intonation. In the interpretation of the vocal and instrumental solos of a varied programme they were assisted by Miss Eleanor Rees, Miss Maggie Davies, Miss Eleanor Jenkins, Mr. Maldwyn Humphreys, Mr. David Hughes, Mr. Lucas Williams, Mr. Frederic Griffiths, and Mr. John Thomas (Pencerdd Gwalia), the conductor being Mr. R. C. Jenkins.

To hear the sublime strains of the *Messiah* performed in Westminster Abbey is a privilege rarely accorded the public. Hence the magnitude of the congregation which assembled therein on the evening of the 11th ult., when Handel's oratorio was performed under the direction of Dr. Bridge, and on behalf of the Royal Society of Musicians. The solos were admirably rendered by Miss Anna Williams, Miss Hilda Wilson, Mr. Barton McGuckin, Mr. Watkin Mills, and Mr. Santley.

At the Royal Italian Opera House, under the direction of Signor Lago, the *Cavalleria Rusticana* is running a triumphal course, the theatre in the Shaftesbury Avenue being crowded on every night of its performance. Reports from Rome avert the production of Mascagni's later opera, *L'Amico Fritz*, have increased the interest taken in the earlier work; the immediate and unparalleled success of the one having acted favourably upon the established fame of the other. Should Signor Lago find it practicable to give the *Cavalleria* on every available night during the winter he need not fear any diminution of patronage. Before Eastertide arrives we hope he will permit us to enjoy a performance of *L'Amico Fritz*. Being an enterprising *impresario* he knows the danger of delay.

Erckmann Chatrian's pretty story has apparently fascinated the youthful Italian composer. The Roman journals speak in glowing terms of *L'Amico Fritz* now performing in the Constanzi Theatre. Making due

allowance for exaggerations usual with Italians, who have a happy knack of turning geese into swans, it may safely be said that Mascagni has here presented his countrymen with the brightest and best of his art. For the chorus, always singing, by the way, behind the scenes, there is a piece in the first act, for men, women, and children, of a very attractive character; and another for peasants which has a folk-song for its theme, and yet another to serve as a *finale*. There is for the orchestra a short prelude in lieu of an overture, and also later on an intermezzo of great importance. To the hero are allotted airs which, in due time, will be played on every street organ; and to the heroine melodies certain to be fashionable in our drawing-rooms; while sopranos and tenors will soon be employing their voices on the beautiful duet sang by Suzel and Fritz. The work itself will, without doubt, be performed before long in very many of the opera houses of Europe and America.

AN orchestral concert was given on the 11th ult. by students of the Royal College of Music. The most important item in the programme was Beethoven's Symphony in C minor, which received an admirable interpretation. Not less commendable was the performance of Bach's double concerto for two violins, the executants being Miss Grimson and Miss White. Vocal solos were given by Miss Pattie Hughes and Mr. Jaspar Knight.

ON Wednesday evening, November 11th, Messrs. Ludwig and Whitehouse gave at Princes' Hall the first of their present series of Chamber Concerts.

MENDELSSOHN'S violin concerto and Max Bruch's Scottish fantasia were, with M. Ysaye as soloist, performed at the second of the London Symphony Concerts. Haydn's Symphony in C was also given, under the direction of Herr Henschel.

SEÑOR SARASATE delighted the audience which attended his second concert held on Friday evening, the 13th ult., by playing Max Bruch's new violin concerto, the work so heartily welcomed when introduced at the first of his recent series in St. James's Hall. Four times had the artist to return to the platform to acknowledge the loudly expressed thanks of his admirers, who were still more enthusiastic in their applause at the termination of Sant-Saëns' Concerto in B minor. Only by giving an extra piece was he able to allay the excitement created by the exquisite playing of his own Fantasie on *Carmen*. Under the direction of Mr. W. G. Cusins the orchestra performed its duties in an admirable manner. An encore was demanded for a spirited rendering of the last movement in the suite, *Peer Gynt*, by Grieg.

STUDENTS of the Royal Academy of Music were the performers at a most interesting concert of chamber music held on Monday afternoon, November 16th, at St. James's Hall. In the opening work, Beethoven's Quartet in C minor, the youthful executants, Miss Ethel Banks, Miss Reynolds, Mr. Revell, and Mr. Herbert Walenn, bore testimony to the excellence of the training afforded by the institution over which Dr. A. C. Mackenzie presides. Two movements from Brahms' Quintet in F minor had for exponents Messrs. Hinton, Handley-Davies, Arthur Walenn, and Herbert Walenn, with Miss Catherine Rodbard at the pianoforte. Miss Llewela Davies played Chopin's Nocturne in D flat, and his Vivace in G flat; while Miss Margaret Moss and Master S. Szczepanowski were the interpreters of Raff's Chaconne for two pianofortes; and Moscheles' "Les Contrastes" for two pianofortes found able executants in Miss Christine Taylor, Miss Lily West, Miss Edith Purvis, and Miss Lilius Pringle. The graceful melodies of Piatti's serenade for two violoncellos were rendered in good style by Mr. Clement Hann and Mr. Bertie Parker. Miss Edith Hands, displaying rich tones in the mezzo and contralto registers, gave tender expression to Sullivan's recitative and air, "God shall wipe

away all tears"; and Miss Sylvia Wardell rendered Grieg's songs, "A Swan" and "Solveig," with good taste, the latter being specially well sung. The three Gaelic melodies, composed by a student, Charles Macpherson, for voice with accompaniment for strings and harp, were thoroughly characteristic pieces. Not a little of their success was due to the vocal art of Miss Kate Cave. There was merit in the declamation of Miss Gertrude Burnett, who recited the "Goblin Market," by Christina Rossetti, but the delivery was too rapid, and the room too large, to admit of a thoroughly successful result.

ST. JAMES'S HALL was filled to overflowing on Wednesday evening, November 18th, when Mr. Boosey commenced his present series of Ballad Concerts. A most inviting programme had been prepared for the occasion, and nearly every song contained therein was so performed as to evoke a persistent demand for repetition, or, for what was still more acceptable, an extra piece. This was an imposition that happily did not seriously affect the "staying" powers of such able vocalists as Mrs. Mary Davies, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Maybrick, and Mr. Santley.

PROFESSOR STANFORD's oratorio, *Eden*, was given for the first time in London on Wednesday evening, November 18th, when the Royal Choral Society, under the direction of Mr. Joseph Barnby, performed it in the Albert Hall. The choral sections of the work were superbly rendered, and the soloists, Miss Macintyre, Madame Hope Glenn, Mr. Ben Davies, Mr. Norman Salmon, and Mr. Henschel, acquitted themselves well in the arduous task. Amateurs desirous of becoming acquainted with the elaborate composition, who did not avail themselves of that opportunity, may have cause to regret their neglect, as it is by no means probable that they will in the immediate future be able to hear it under such favourable conditions.

MR. WILLIAM IRVINE, a young baritone of great promise, gave on Thursday evening, November 19th, a concert in Brixton Hall. The large audience which then attended was gratified with the quality of his voice displayed at the outset in the air, "Beauty's Eyes," by Tosti. "Vulcan's Song," from Gounod's *Philemon et Baucis*, was declaimed with considerable energy by Mr. Irvine, who also gave adequate expression to the strains of Bevan's song, "The Flight of Ages." The concert-giver was assisted in the performance of a capital programme by Madame Adeline Paget, Miss Jessie Holine, Miss Marie Groebel, Mr. Iver McKay, Mr. Edward Branscombe, Mr. Leo Stern, Mr. Lane Wilson, and Mr. W. Henry Thomas.

A VERY interesting lecture was given by Mr. John Francis Barnett at the meeting of the National Society of Professional Musicians, held on the 14th ult., at Burlington Hall. The subject chosen for the address was, "Ancient and modern styles of music for the pianoforte and kindred instruments." In illustration of his theme, Mr. Barnett played Handel's "Harmonious Blacksmith" and Beethoven's "Moonlight" Sonata, together with other works, including his own graceful composition, entitled "The Flowing Tide."

SIR CHARLES HALLÉ commenced his present series of orchestral concerts in St. James's Hall, on Friday evening, the 20th ult. The famous Manchester band, which he conducts so admirably, gave a capital performance of an excellent programme. It included Beethoven's *Eroica* symphony, the andante from Spohr's "Power of Sound," the overture to Weber's *Oberon*, an orchestral sketch, entitled "In the Steppes of Central Asia," by Borodin, and Schumann's pianoforte concerto, with Sir Charles Hallé as soloist.

SEÑOR SARASATE bade the London public farewell at his concert held on Monday afternoon, the 23rd ult., in St. James's Hall, which was then crowded to its utmost extent by a most enthusiastic audience. The

Spanish artist was assisted on this occasion by Madame Berthe Marx, a pianist rapidly rising in the estimation of connoisseurs. Señor Sarasate purposes to return to London in the forthcoming spring.

WHATEVER may be the defects of *Le Rêve*, recently performed at Convent Garden Theatre, the new work reveals so much dramatic force as to command, at least, the attention of the public addicted to foreign opera. To name the source from which the story has sprung is sufficient to prepare the mind for scenes of an exciting character, since Zola is acknowledged in this country as a novelist of remarkable power. The objections generally, and very properly, raised against the tendency of his writings can scarcely in the present case be advanced, as the romance is happily free from the impurities which have marred the fine qualities of several of his works. It has, moreover, been cast into the dramatic mould in a manner calculated to increase, rather than to diminish, the charms of the original book. Certainly, the character of the heroine retains the grace which previously distinguished it.

Whilst alive to all passing in her home, and devoted to the interests of her foster parents, Angelique is, at the same time, ever holding intercourse with beings of the spiritual world. To her St. Agnes and St. George of the Legends appear as guardian angels. She listens to voices heard by none else, and has secrets revealed to her in visions. In a dream she once gazed upon the form and features of her future spouse; and now from the lattice of her chamber she actually sees him in the moonlit garden. In a state of ecstasy she takes the figure for that of St. George, her heavenly protector. On the morrow, she is undeceived by the self same youth coming to her help in a difficulty, by no means spiritual. He then makes known the fact that love for her brought him nightly to her garden, that he might, in so doing, catch a glimpse of her sweet face. His declaration of love, falling upon willing ears, draws from Angelique a responsive confession. In Felician she joyfully discovers an earthly representative of the celestial St. George, whose aid, with that of all the hierarchy of saints, is now invoked to bring about a happy union.

But an obstacle appears in the person of the bishop, the father of Felician, who, in spite of appeals from all quarters, sternly prohibits the ceremony, upon the ground that he has dedicated the son, born to him before entering holy orders, to the service of the church. At this refusal Angelique sickens unto death. In dismay, when all hope of recovery is past, Felician entreats his priestly father to call into exercise the power, the inheritance of his race, of working miracles. Yielding at length, the Bishop, approaching the bed upon which lies the maiden dead or dying, offers up a prayer; at the words, "If God wills it I wish it," the girl returns to life and happiness.

The composer, M. Bruneau, provides music which pays but little tribute to the melodic muse. Whether this neglect should be attributed to personal poverty, or to the revolt against the ancient claims of melody, we cannot guess, but the result is certainly calamitous. In the strains, both vocal and instrumental, M. Bruneau is earnest even unto self-forgetfulness, and so courageous as to defy the canons of art. Under the direction of M. Jehin, a most able interpretation is given of the French opera, the artists being Mdlle. Simmonet, Mdme. Deschamps, M. Engel, M. Bouvet, and M. Lorrain.

#### TO CORRESPONDENTS.

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*f* Gt:  
Ped.

Treble. *f*

Alto. Be-hold my ser-vant whom I up-hold, mine e-lect in

Tenor. Be-hold my ser-vant whom I up-hold, mine e-lect in

Bass. Be-hold my ser-vant whom I up-hold, mine e-lect in

Be-hold my ser-vant whom I up-hold, mine e-lect in

whom my soul de-light-eth.

whom my soul de-light-eth.

Be-hold my

whom my soul de-light-eth. Be-hold my ser-vant

whom my soul de-light-eth. Be-hold my ser-vant whom I up-

Be-hold my ser - vant whom I up-hold, mine e-lect in  
 ser - vant whom I up - hold mine e-lect in  
 whom I up - hold, whom I up-hold, mine e-lect in  
 hold, Be-hold my ser-vant whom I up-hold, mine e-lect in  
 whom my soul de - light - eth;  
 whom my soul de - light - eth;  
 whom my soul de - light - eth; I have put my spi-rit up-on  
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- on him, my spi - rit up - on him, He shall bring forth judgment  
 - on him, my spi - rit up - on him, He shall bring forth judgment  
 - on him, my spi - rit up - on him, He shall bring forth judgment  
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 to the Gen - tiles, he shall bring forth judg - ment to the  
 Gen - tiles. Be-hold my ser - vant whom I up -  
 Gen - tiles. Be-hold my ser - vant whom I up -  
 Gen - tiles. Be-hold my ser - vant whom I up - hold,  
 Gen - tiles. Be-hold my ser - vant whom I up - hold,

*poco rall.*

hold mine e - lect in whom my soul de - light - - eth.  
*poco rall.*  
hold mine e - lect in whom my soul de - light - - eth.  
*poco rall.*  
mine e - lect in whom my soul de - light - - eth.  
*poco rall.*  
mine e - lect in whom my soul de - light - - eth.  
*poco rall.*

Vivace.  $\text{d} = 126.$

The Lord hath made  
The Lord hath made  
The Lord hath made  
The Lord hath made  
known his sal - va - tion, The Lord hath made known his sal -  
known his sal - va - tion, The Lord hath made known his sal -  
known his sal - va - tion, The Lord hath made known his sal -  
known his sal - va - tion, The Lord hath made known his sal -

vation, The Lord hath made known his sal-  
 vation, The Lord hath made known his sal - va-tion, The Lord hath made  
 - vation, The Lord hath made known his sal - va-tion, The Lord hath made  
 - vation, The Lord hath made known his sal - va-tion, The Lord hath made  
 - vation, The Lord hath made known his sal - va-tion, The Lord hath made  
 Ped.

vation, made known his sal - va-tion, his right-eousness hath he  
 known, hath made known his sal - va-tion, his right-eousness hath he  
 known, hath made known his sal - va-tion, his right-eousness hath he  
 known, hath made known his sal - va-tion, his right-eousness hath he  
 Lord hath made known his sal - va-tion, his right-eousness hath he

o-pen - ly show-ed in the sight of the hea - then. p  
 o-pen - ly show-ed in the sight of the hea - then. He hath re-  
 o-pen - ly show-ed in the sight of the hea - then. He hath re-  
 o-pen - ly show-ed in the sight of the hea - then He hath re-

p

He hath re - mem - ber-ed his  
 - mem - ber-ed his mer - cy and truth, He hath re - mem - ber-ed his  
 - mem - ber-ed his mer - cy and truth, He hath re - mem - ber-ed his  
 - mem - ber-ed his mer - cy and truth,

Man.

*p sempre.*

mer - cy and truth, He hath re - mem - ber - ed,  
 mer - cy and truth, He *semper* hath re - mem - ber - ed,  
 mer - cy and truth, He hath re - mem - ber - ed,  
 He hath re - mem - ber - ed, He hath re -

*p semper.*

R<sub>o</sub>

He hath re - mem - ber - ed his mer - cy and truth to - ward the  
 He hath re - mem - ber - ed his mer - cy and truth to - ward the  
 He hath re - mem - ber - ed his mer - cy and truth to - ward the  
 - mem - ber - ed, re - mem - ber - ed his mer - cy and truth to - ward the

house of Is - rael:

house of Is - rael:

house of Is - rael:

house of Is - rael: AH the ends of the earth have seen the sal-

*f* Ped: (add Gt: to Ped:)

All the ends of the earth have

-va-tion of our God, All the ends----- of the

*f* Gt:

All the ends of the

seen the sal - va-tion of our God, All the ends-----

earth----- have seen--- the sal - va - tion of our----

f

All the earth have seen the sal - va - tion of our God, All the ends of the earth have seen the sal - va - tion of our God, All the ends of the earth have seen the sal - va - tion of our God, the sal - va - tion of our God,

ends of the earth have seen the sal - va - tion of our ends of the earth have seen the sal - va - tion of our God, All the ends of the earth have seen the sal - va - tion of our God, the sal - va - tion of our God,

God, All the ends of the earth have seen the sal - va - tion of our God, have seen the sal - va - tion of our God, have seen the sal - va - tion of our God, All the ends of the earth have seen the sal - va - tion of our God,

of our God, the sal - va - tion,  
 our God, the sal - va - tion,  
 our God, the sal - va - tion, the sal -  
 our God, the sal - va - tion, the sal -  
 the sal - va - tion.

the sal - va - tion. All the ends of the  
 - va - tion, the sal - va - tion of our  
 - va - tion. the sal - va - tion of our

All the ends of the earth have seen the sal -  
 earth have seen the sal - va - tion of our  
 God, have seen the sal - va - tion of our God.  
 God. All the ends of the

- va - tion of our ----- God, of our -----  
 God,  
 All the ends of the earth have seen the sal -  
 earth have seen the sal - va - tion of our -----  
 God,  
 have seen the sal - va - tion of  
 have seen the sal - va - tion of our -----  
 - va - tion of our God, have  
 God, have seen the sal -  
 our ----- God, the sal - va - tion  
 God, have seen the sal - va - tion of our ----- God,  
 seen the sal - va - tion of our God, the sal -  
 - va - tion of our ----- God, the sal - va - tion, the sal -  
 P. & W. 1696.

the sal - va - tion, the sal - va - tion of our  
 the sal - va - tion, have seen the sal - va - tion, of our  
 - va - tion, have seen the sal - va - tion of our  
 - va - tion, the sal - va - tion of our God.

God. All the ends of the  
 God. All the ends of the earth have  
 God. All the ends of the earth have seen the sal -  
 All the ends of the earth have seen the sal - va - tion of

earth have seen the sal - va - tion of our  
 seen the sal - va - tion, have seen the sal - va - tion of our --  
 - va - tion, have seen the sal - va - tion of our God,  
 our ----- God, have seen the sal - va - tion of our

God. All the ends of the earth,  
 God. All the ends of the earth, All the  
 All the ends of the earth, the ends of the earth, All the  
 God. All the ends of the earth,  
 ff *sempre.*  
 All the ends of the earth have seen  
 ff *sempre.*  
 ends of the earth, the ends of the earth have seen  
 ends of the earth, the ends of the earth have seen  
 ff *sempre.*  
 All the ends of the earth have seen  
 the sal - va - tion of our God.  
 the sal - va - tion of our God.  
 the sal - va - tion of our God.  
 the sal - va - tion of our God.

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You'd not believe a word if you had known the folks who spun 'em.  
So if you want to learn the truth, just list awhile to me,  
For I'm the only man alive can tell you all about 'em;  
I won the Nile and Waterloo as you shall quickly see—  
You seem surprised to hear my words—you surely wouldn't doubt 'em?  
I'm the Old Soldier, everybody knows me well,  
Knows the truth I always tell, knows there's nothing like a sell  
In me, the Old Soldier!

They say that Nelson won the Nile—"twarn't no more him than you,  
For I was on the Vict'ry, and I collared Boneypartey;  
I out with my revolver and I jumped among the crew,  
And the Frenchmen cried at sight of me, "The day is yours, my hearty!"  
Then Admiral Drake, he comes aboard and says, "Our good Queen Bess  
Will make a lord of you, my lad, you've fought for home and beauty!"  
And so she would, but like my luck, he put the wrong address,  
So she never got his telegram, but still I did my duty.

For I'm the Old Soldier, &c.

Then Waterloo was fought next day, and Wellington and me  
Were talking what had best be done—of course you know the story,  
When up the Duke of Marl'b'rō' comes, and says to me, says he,  
"The day's near lost, and you alone can save old England's glory!"  
"Up, lad, and at 'em!" Wolseley cried, and off I went right glad;  
The Frenchmen saw my bicycle, to them a new invention;  
They thought it some machine gun, so they bolted off like mad.  
And that's how Waterloo was won, and how I got my pension.

For I'm the Old Soldier, &c.

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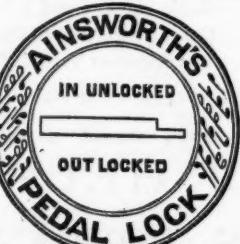
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*Moderato*

You

say you are tired of your play, dear, you say you have nothing to do,  
So you creep to my arms for a story Of something or other that's true.  
You say you are tired of the fairies, They play such impossible tricks;  
Ah, what will you say to the world, dear, When you come to six times six.  
You break your toys and you mend them, You change your old ones for new,  
But the years bring changes and sorrows One can never change or undo.

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You say you are tired of your play, dear,  
You say you have nothing to do,  
So you creep to my arms for a story  
Of something or other that's true.  
You say you are tired of the fairies,  
They play such impossible tricks;  
Ah, what will you say to the world, dear,  
When you come to six times six.  
You break your toys and you mend them,  
You change your old ones for new,  
But the years bring changes and sorrows  
One can never change or undo.



Once I was little like you, dear,  
Once I was ever at play,  
Perchance you can scarcely believe it,  
I seem so old to-day.  
Once, when I loved the fairies,  
They promised me many things,  
But my wishes flew out of the window,  
Their promises made themselves wings.  
But dream the old dreams, my darling,  
Pray that they all may come true,  
And live for the great to-morrow  
That life is unfolding for you.

Perchance you will hear the story  
That once the fairies told,  
Before they touch'd with silver  
The hair that once was gold.  
You may break your toys and may mend them,  
They do as well for play,  
But a heart is no mere plaything  
To break and throw away.  
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